CERAMIC ART IN PARIS.

THE VALUE OF THE EXHIBITION.

THE TASTE FOR THE ORIENTAL—GENEROSITY OF COLLECTORS—EXHIBITS IN THE TROCADERO—MODERN MANUFACTURERS AND THE STYLES THEY FOLLOW.

[FROM AN OCCASIONAL CORRESPONDENT OF THE TRIBUNE.]

PARIS, Nov. 12.—The Parisian collector's admiration of the beauty to be found in pottery and porcelain—beauty of form, of decoration, and of color—manifests itself in such ways that to speak of it lightly as a mania is simply preposterous. It is the result of a permanent and highly cultivated taste in no respect differing from that which seeks gratification in a gallery of the Old Masters. Even in America, where the taste for ceramic Art was for a long time cherished enthusiastically only in the retirement of a few, and has very recently received such general attention as to entitle it to be called popular, the word "mania" ought now to be dropped. So long as crowned and noble heads were busied with the problems of the factory, so long as kings, queens and their titled subjects made favorites of potters and ceramic artists, made a factory a toy and its support a hobby, and set a fashion under which a "rage" for china was kindled among all the rich, the word was, in the mouth of a satirist, not inappropriate. Many other fashions are just as madly followed without question, and with as little intelligence. An insensate desire to possess and accumulate without a corresponding power of appreciation must needs partake more or less of the nature of a mania, and where no appreciation is required but the insensate desire exists—as in the case of him who hoarded the ropes with which certain notorious persons were hung—the victim is not wronged by being dubbed a maniac. But it is generations since in France the fashion became a steady pursuit, since the hobby became a perpetual pride, since the rage became enthusiasm, and the mania became a cultivated taste. If American collectors be mad, there is a marvellous amount of method in their madness. It has been so far subdued that it only makes itself felt in a quickening of the intelligence. Ceramic art is studied a little, perhaps, because it is fashionable, but far more for the sake of the new forms of beauty it reveals, and for the sake of the extended intelligence and consequent wider reach of refined pleasure that the study confers. Manias are transient, but beauty once discovered is beauty for all time. The man who has once felt his sense of the beautiful touched by a specimen of old Chinese turquoise, can never afterward pass a crockery store without throwing an inquiring look into its window. Is he mad? Not at all. He has merely discovered a new pleasure, and is loth to let slip the smallest chance of experiencing it. Writers are given to speaking of the "rage" for ceramic art as something that will pass like last year's fashions. It has never passed away wherever it has been felt, and it will not pass away in America. It is taking a firmer hold upon the public mind every succeeding year. Ceramic art has already become to America what it has long been to France, England, and every other country, in both the East and West, where it has been successfully practised, a perennial source of pleasure that will deepen as taste is cultivated. As between New-York and Paris, the only differences in this matter will, I suspect, be found to be attributable to the more extensive means of study afforded by the latter city. There is in both cities a decided taste for Oriental art. New-York and Parisian collectors, however, have their own preferences. With regard to Chinese porcelain, for example, the Parisian has the strongest liking for specimens of the green and rose families, while the majority of New-Yorkers prefer to fill their shelves with Nankin and other kinds of blue. In this respect Americans are in full accord with the English.

Besides the admiration for Chinese, I find here a general admiration for the faiences of Persia and the Saracens. These special tastes are reflected in the products of the French factories of the present day, and this leads me to say something of the advantage of the Paris Exposition to the student of Ceramic art. Assuming on his part the capacity to make a continuous historical chain out of the disconnected links, he had here a magnificent opportunity of following the art from age to age and from country to country, and thus finding in regular sequence illustrations of the works of the potters of the world. In the Trocadéro he could study the Past, in the Exposition proper the Present. In the former were spread before him the greatest historical works; in the latter he could observe the accomplishments and promise of our own times. From Egypt he could wander to the East, to China, Corea, Japan, India and Persia; mark the growth of art in Phœnicia and its development in Greece; follow the Saracens in their wanderings, and admire the lustres of the Moors, the majolica of the artists of Italy—Giorgéo, Xanto, Orazio Fontana and others—and the bas-reliefs of the Robbia family; note the beginnings of French art at Nevers, Moustiers, Marseilles and Rouen, and linger over the faiences of Palissy and the inlaid work from the Chateau of Oiron. He could then take up the porcelain of Sevres, Chantilly, St. Cloud; or leaving France, he could examine the efforts of the potters of Delft in following the artists of the far East, and watch the rise of the art in England, and lastly, turning to the New World, he could pass northward from Peru to Mexico, and so complete his circuit of the globe. The generosity of the collectors, both French and foreign, contributing to the exhibition is beyond all praise. They freely laid open to the poorest stranger the rarest artistic treasures of Europe. Looking at the utility of the display it has been, firstly, the means of diffusing a knowledge of ancient art; it, secondly, has brought the only standards of comparison within the ken of a host of observers; it, thirdly, has enabled them to estimate modern work, and to study the motive of the modern workman. With such a collection in memory one can tell at once where the copyist finds his model, and need never hesitate in giving the original artist credit for his originality.

I have said that the taste of many collectors for Oriental art is reflected in the products of modern factories. The latter may be divided into two great classes. Some restrict themselves to reproducing the works of their predecessors, and make no profession of doing anything else. I have before me a card which reads "Porcelaine tendre imitation de l'ancien Sevres, Chelsea, etc."; and another advertises a "Fabrique de poterie de luxe et d'art (genre Bernard Palissy)." The leading French manufacturers, on the other hand, while endeavoring to follow the best models, are seldom tempted to forget that one of the greatest merits of an artist is originality. They strive to penetrate the mysteries of Oriental coloring, to rival its brilliancy, softness and depth, and to make an effective use in original designs of such discoveries as may reward their search. The exceptions prove the wisdom of the rule. Poverty of color seems doubly poor when seen in an attempted reproduction of the design where its beauty first inspired the artist with a desire to imitate. The copy suggests direct comparison with the original, and the modern coloring cannot stand the test. In original works its inferiority is less marked. If, for example, we compare a plaque by Collinot or Deck, designed after the Persian, with one of the originals in the Trocadéro, we see at once that the modern artist has a palette that will not bear comparison with that of his Oriental predecessor. If, on the other hand, we look at Deck's original work we pronounce his coloring rich and beautiful. We forget, in the pleasure it gives, the standard of comparison by which its inferiority would be incontestably demonstrated. Deck is one of the few who may be taken as representing the best French art of the present day. He has, however, indiscreet admirers, and must pay a certain penalty for the enjoyment of their enthusiasm. After hearing it repeatedly asserted that none of his best works reach America, I naturally expected to see something transcendently fine in his exhibit here. What I did see fully entitled him to his Grand Medal, but comprised nothing immeasurably better than the works I had seen in New-York, Baltimore and Washington. On the contrary, his productions are very fairly represented in the three cities named. His most striking works here were a tilepiece—its full effect ruined by the necessity for dividing it in putting it up—and a life-size statue in faience. His smaller pieces, the vases and plaques comprising his exhibit in the ceramic section, illustrated the measure of his success in searching for the colors of the East—a general brilliancy combined with decided strength of treatment. Many of his designs—not those after the Persian—were attractive in themselves and were admirably calculated to show off the richness of his palette.

Haviland & Co., of Limoges were among the most thoroughly original exhibitors in the class, and fully deserve the honors they won—the decoration of the Legion of Honor and the gold medal. The award becomes all the more remarkable when looked at in connection with the competition, and as the firm is composed of Americans, is really to be viewed as the recompense of American enterprise. Whatever else may be said of the Havilands' art, it is neither Chinese nor Persian, but French. This is said, al hough they appear to find relaxation in painting porcelain with a few designs that have a Japanese air. As a whole, their art is original, and their own. Since their appearance with the faience that is now known all over America, they have brought out a new variety with a rich, creamy body. It seems to be the same that they used in executing certain bas-reliefs that were left unglazed upon some of the vases in their earlier ware. It is equally capable of receiving the finest decoration in the most delicate colors, and the strong decoration characteristic of the faience by which the name of Haviland is most widely known. Of the former there was a charming example in a small jar, the cover and base decorated with a net work of blue, and the body with flowers. Of the latter the specimens were abundant and varied, vines and flowers being twined around the pieces or strewn upon the surface with the freedom one expects of the artists of the Haviland fabrique. The porcelain exhibited deserved to be studied piece by piece. Every plate was a work of art, expressive of individual sentiment, and demanding an individual estimate. Porcelain painters have for generations either contented themselves with borders consisting of broad concentric rings of color, or have exhausted their ingenuity in devising new combinations for borders. They have brought out all kinds of interlacings, have left reserves in one strong color for bouquets or landscapes, have been by turns simple and complex, have painted portraits real and ideal, and landscapes in surpassingly delicate colors. They seemed to have done all that could be done in the decoration of a porcelain plate. And yet something new appeared, and the medium was the hard porcelain of Haviland & Co. M. Bracquemond painted a number of scenes in monochrome upon small plaques. They did not obscure the beauty of the clear white ware, and they differed widely from the geometrical and conventional designs of other artists. They were more nearly allied in feeling to the works of the Japanese than to any other style of art. The effect sought was reached by means of a strong suggestion, and not by a close imitation of nature in details. The scenes were repeated upon a series of plates, and formed the starting point of a style of decoration peculiar to the Lémousin and to the Haviland factory. Colors were introduced into a "marine" series decorated with the most exquisitely rendered fragments of seaweed. We all know that seaweed is sometimes found clinging to a shell, and the thought very naturally occurred to the artist to paint a shell upon the plate border and allow the weed to fall over the edge. The effect was perfect, and so from one series to another the thought grew, and the result may be found in certain services decorated in styles far more appropriate in their reserve and simplicity for table wares than nine-tenths of the more elaborate designs of either the past or the present time. The only "exhibition" piece shown by the firm was a faience panel by Mme. Bracquemond, representing the Muses. It was quiet in tone, admirably composed and drawn, and probably received more critical commendation than any other work of the same kind in the Exposition. The vases in the same material were decorated either with figures separately modelled, or wreaths, or with landscapes.

Laurin made a good display, and led at a considerable distance the manufacturers who are attempting to use the Chaplet method. Messrs. Schopin, Jules Houry, Ch. Houry, Lefrout, and several others. Collinot's reputation rests almost solely upon imitations of the Japanese and Persian. Barbizet, Pull, Avisseau, Sergent and to a small extent Brianchon are reproducers of Palissy ware, of Henri Deux ware and of Robbia ware. Leon Barreau, Vion & Baury and Poyard are imitators of Dresden, Sevres, Chelsea and other celebrated factories. It would not in fact be very difficult after eliminating the imitators to enumerate the manufacturers upon whom ceramic art now depends for its originality, Deck, Haviland, Pillouyt, Blot, Boulenger, and a few others.

I reserve mention of the Sevres factory for the close of my letter. Even with the valuable display of old Sevres in the Trocadéro, it was impossible to compare the past with the present of the first of all the workshops of Europe. The display from Sevres was by far the most imposing in the Exposition. It had exceptional advantages in light, extent, isolation and position. The vases surpassed all others in the magnificence of their proportions, and as a whole supplied the most complete illustration of modern processes and coloring. One might question the beauty and fitness of some of the designs and easily find equals to many of the smaller pieces, such as the *pate-sur-pate* decoration, the reticulated ware and grains-of-rice work, but the majority of the vases could not be compared with anything else, either in the Exposition or the Trocadéro. Their size was impressive, and the colors, as a rule, were beautiful, including a deep marbled blue, turquoise, and fine shades of yellow and green. But enumeration being out of the question, and generalities too vague to be instructive, I must perforce leave Sevres almost untouched.

ECONOMY IN MASSACHUSETTS.

GOVERNOR RICE'S ANSWER TO DEMOCRATIC MISSTATEMENTS—REDUCTION OF STATE TAXATION—GENERAL BUTLER NO LONGER DANGEROUS.

Governor Rice, of Massachusetts, was at the Fifth Avenue Hotel recently, and in conversation with a TRIBUNE reporter he corrected some of the statements made by General Butler, Judge Abbott and others in regard to the cost of the Republican State administration in Massachusetts. When asked about the statement that the State administration cost more per capita than that of any other State in the Union, he said:

"That is one of the misrepresentations made use of in the late campaign, and which, with others, gave General Butler a good many votes. The fact is, that since the beginning of my administration, January 1, 1876, the State tax has been reduced one-half. In 1875, the year of my election, the State tax amounted to $2,000,000, while this year it amounts to only $1,000,000. The rate of taxation in 1875 was $1 10 a $1,000, while this year it is only 60 cents a $1,000. My administration has saved, in what might be termed State household expenses, in three years, the comparatively large amount of $1,334,000, with perhaps an additional $50,000 before the year is ended. If a person has $5,000 of taxable property, and there is an exemption of $1,000—which would place a man in comfortable circumstances now—his State taxes in Massachusetts would be less than 1 cent a day, which is certainly a fair showing compared with other States. There are several hundred towns in the State, each of which assesses and collects taxes for local purposes, but the State administration has nothing whatever to do with the government of the towns. The average rate of taxation in all the towns is $12 50 a $1,000, but the State tax is only 60 cents, which taken from $12 50, leaves $11 90 average amount on the $1,000 raised for town purposes. It is the disingenuous way of adding the two together and then casting the responsibility for all on the State administration that has given rise to the report of the expensive State government. The State debt is all funded and all provided for, with a sinking fund, so that financially it has a high standing."

"Is it true that the expenditures on new State buildings are excessive?"

"Whether the State is building better than it can afford or not is a matter of opinion. The buildings now in course of construction were started before my inauguration and in prosperous times, and in a manner which was then thought to be commensurate with the wealth and position of the State. Once started, they had to be continued according to the original plan, notwithstanding the changed condition of affairs. If the Legislature had the matter to do over now, it would probably act differently. But there has been no misappropriation of money, nor any charge of such misappropriation. It is a condition of things for which no party is to blame, and which no party can now remedy. The Railroad Commission is invaluable, not only to Massachusetts but to the country generally; also the Health Commission, which has calls for its reports from all over the world. The statistics gathered by the State are valuable, and we cannot afford to economize in that respect."

"Do you fear Mr. Butler's power in the future political movements in the State?"

"No; he has and probably always will have a considerable following, but not enough to give him any control. He had greater success in the last election than he will be likely to have again; but that was owing to the hard times and distress among workingmen, who were ready to try a change in the vague hope that it might benefit them. Mr. Butler has great personal magnetism and wonderful energy, which gave him power with the workingmen, but the vote was simply that of the old parties, except that the Democrats had in Butler a new leader. An impression has gone out that the recent election of Mr. Prince in Boston was a Butler success; but it is wrong. Boston is a Democratic city, and Mr. Prince is a representative Democrat, but not a Butler man. His majority was much smaller than that given the Democratic ticket in November, which shows Republican gains."

"Is there much Greenback sentiment in the State?"

"Very little, I think. The money question did not enter much into the State campaign, and the vote of Mr. Butler was no indication of the feeling on that subject. Business is reviving, and as far as I am informed, mills are not closing, as has been stated by Mr. Butler recently. I believe the opposite to be the case, and the success of resumption, which is a foregone conclusion, will give additional impetus to the reviving industries of the State."

"What do you think of Mr. Blaine's speech on the Southern question?"

"It was very timely and necessary. There will be a great awakening in the North on this subject, if the control of the Government is to be obtained by such means as are now in use in the South. The cipher revelations made by THE TRIBUNE were terrible, and great credit is due to this paper for the service it has done the country in this respect."

"All men were created equal," says the Declaration of Independence, but judging merely by the size of their feet the assertion appears to be a falsehood.

ELECTRIC ILLUMINATION.

DIVISIBILITY OF THE LIGHT.

SOME NEW IDEAS ON THIS BRANCH OF THE SUBJECT—HOW FAR THE LIGHT HAS BEEN SUBDIVIDED IN PRACTICE—EDISON'S CLAIMS.

Divisibility and cost are the two vital questions in reference to the electric light. Nothing is exactly and finally known on either of those subjects yet. Some very startling claims have been made in reference to both, but the claims have been made off-hand, without stopping to test them by experiment. They have been exaggerated, both in respect to the thing claimed and in the language in which the claims have been made. There has been nothing to base some of the most important of these claims upon except the fragmentary notions of the inventors and the blind confidence they have entertained in their own ability to solve, in the course of twenty minutes or so, problems which have defied men of science for thirty years. Nevertheless, the science of the subject has lately received two or three interesting contributions. The inventors have been supplied with money to make experiments. Two or three ideas have been hit upon by them lately, which are worthy of being placed on record. The later discoveries as to divisibility are explained in the accompanying article.

It has always been held that the electric light is practically indivisible. What is meant by this is that if 15,000 candle power can be got from one electric lamp, the same power cannot be got from a number of lamps if they are supplied with the same identical current. If one lamp will produce 15,000 candle power, five lamps with the same current will only produce about 2,000 or 3,000 altogether. Up to the present year it has been impossible to use more than ten lamps, lighting by means of the voltaic arc, in any one circuit, because there would be no light at all in them. In place of the limpid, sunlike brilliancy of the one great lamp of 15,000 candle power, there would be utter darkness. This loss of light by subdivision of the current has been regarded as a thing unique in science and really quite remarkable. It has been held to form an insuperable barrier to the utilization of electricity for lighting dwellings. Fontaine, the engineer of the Gramme Company in Paris, has been very emphatic on this point. Using a galvanic battery, he found that the total light given out by five lamps was about one-fiftieth part of the light given out when only one lamp was used in the current. Fontaine insisted strongly that the light is indivisible. He printed a book on the subject, and his word has been received until recently almost without question.

It now appears, in the first place, that the loss of light by the subdivision of the current is not a thing unique and difficult to be accounted for. Exactly the same thing takes place in the subdivision of a stream of illuminating gas. Professor Morton recently exhibited in Hoboken the Sugg gas-burner from London, a burner which gives a very perfect combustion of gas. A 50-foot gas burner is found to give a light equal to that of 300 candles. The burner has been tried by many of the engineers of the gas companies of the city here, and they find that a 40-foot burner gives a light equal to that of 250 candles, and a 50-foot burner one equal to that of 300 candles. If, now, this same stream of gas be supplied to ten 5-foot Sugg burners, each light would be found to be equal only to 15 candles, the total not exceeding 150 candles, as against 300. If the gas was supplied to 50 burners, little half blue flames would be created, which would hardly be lights at all. The explanation is, that in the large lights the particles of carbon are simply in a state of more intense incandescence by reason of the greater heat. The lower the heat, the less intense the incandescence, and the more feeble the light. This fact of the loss of light by the subdivision of a current of gas is now fully established. It shows that the loss of light by subdivision in electricity is not at all an unique circumstance. Intensity is lost both in gas lights and electric lights, and for exactly the same reason. The discovery is an important one in a great many ways. It is especially so to the gas companies, for it seems to show how the cost of lighting large buildings, such as churches, public halls, some kinds of factories, rinks, railroad stations like the Grand Central, etc. with gas may be cheapened. For instance, when a building is illuminated by circles of 40 or 50 gas jets, arranged under sun reflectors, the same light would be obtained with smaller consumption of gas by using one or two large Sugg burners, instead of the myriad of little ones. It is not desired, however, to follow up that line of thought here. It is merely intended to point out the fact that one of the very latest discoveries in the science of lighting is that the loss of light by subdivision of the electric current is not a thing apart. It has a strict analogy to results obtained in other modes of lighting.

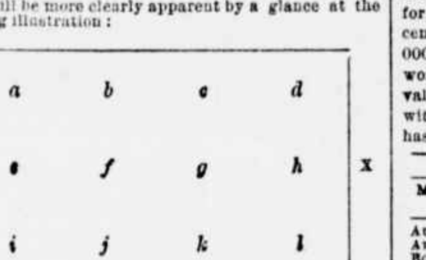
Fontaine has misled the electricians in another regard. The tables of the results of subdivision printed in his book, which has been the accepted authority on electric lighting, were based, as before remarked, on the use of a galvanic battery, which at the best is a feeble instrument compared with the dynamo-electric machine. It is surprising that Fontaine did not employ a Gramme machine. He is the engineer of the Gramme Company. He could have commanded the services of any number of powerful machines. Why the results obtained with a battery have been misleading may be seen from a fact lately discovered, which is being acted upon by Edison, Sawyer, Brush and others in this country, and by various of the British inventors. The discovery is this: That if the electric stream is divided among a dozen or more lamps, producing only a moderate light in each, the brilliancy of each light will be immensely increased by a very slight increase of the strength of the current. The most striking result seems to be obtained in the lamps where the light is produced by incandescence; but the result is the same in principle, whether one employs incandescence or the voltaic arc. It is claimed that in the Sawyer lamp, where the light is made by incandescent carbon, the luminosity of the lamps can be raised from simple whiteness to a power of 5 gas burners each by an increase of one or two sixteenths in the strength of the current. When the carbons are heated to a certain point, the peculiar limpid brilliancy of the light is gained by the last sixteenth or two of the current. This is an interesting result. It is not only strictly analagous to that obtained by the burning of gas, but it shows that had Fontaine used a powerful generator of electricity instead of a galvanic battery, he would have come to a different conclusion about the impossibility of dividing the light. He would have had to alter the propositions he made on the subject. Instead of saying, "The electric light is indivisible" (which is literally true, but somewhat misleading), he would have had to say, "There is a loss of light in subdivision, but the loss can be overcome by a slight increase of power," which is a very different thing, both in a scientific and a practical point of view.

The value of this new discovery is clear. Take the lamps using a continuous current and an incandescent burner of metal or carbon. Suppose that one lamp after another be placed in the current from one machine until the limit of operation is reached. It might be found that one machine would sustain two or three large Sawyer lights. Suppose that 20 lamps were employed. The light from each one might be and would be very faint. Each would probably have not much more than the power of one gas burner. Add 10 and all would be reduced to a white glow. Now, by attaching a second machine to the circuit, which could easily be done, the whole 30 lights would at once more than double in brilliancy, and would attain nearly the power of 5 gas burners each. Suppose now that a third machine were added to the circuit. Then either all the lamps would become more than one-third more brilliant, or a greater number of lamps could be maintained on the circuit. So one might go on, adding dynamo-electric machines to the circuit until power enough had been generated to maintain perhaps 500 or 1,000 small lights in the circuit. Indeed, it might be found that Edison was substantially right after all when he declared that with 15 or 20 Wallace machines, and a 500 horse-power engine, he could light the buildings within a radius of half a mile of his electric station. It is not asserted that he was right, because that is very much doubted. Edison's claim can only be believed when it is proved to be true, and his last claim is a much more moderate one than his first, being only that he can sustain 480 lights with a 80 horse-power engine. The purpose here is only to show that the American inventors have, within the last two months, hit upon a scientific principle, which seems to indicate the possibility of maintaining a large number of lights upon one electric circuit. The principle is, as before stated, that while there is a loss of light with a fixed current when the lamps are multiplied, a slight increase of current restores the lost brilliancy.

It will now be seen, even if it were not apparent before, that there is very great need of extended experiment to determine how far this principle can be carried in practice. It will work differently in the case of lamps lighting by means of the voltaic arc, in which the current is interrupted, and in the case of lamps where a continuous current is employed through carbons or metallic burners. Fewer of the former kind of lamps can be used, because the resistance is greater. Mr. Stockley, the engineer of the Brush Company, does not claim that more than 18 of that kind of lights have been maintained in one circuit with one machine, the lights being each equal to 2,000 candles. How many could be maintained with more machines is not yet known. Perhaps no more. Sawyer & Man, who have the continuous carbon, claim that they have burned 17 lamps with the power of 5 gas burners each with one machine, but say they can maintain 50. Edison claimed originally that he could maintain some such absurd number as 10,000 with a 500 horse-power engine, but now claims only to be able to keep 480 lights going with an 80 horse-power engine. But none of the inventors have made any extended experiments whatever. Their claims are all guess-work. The very next step to be taken in the field of lighting is to set a series of thorough experiments on foot. It is a very gratifying fact that Edison is preparing to do this thing. He is arranging to experiment on a large scale, by building a new brick shop at Menlo Park, and by putting into it two 80 horse-power engines to drive his machines. The work is now rapidly going forward. Sawyer & Man are also preparing to try how 50 lamps will act in one circuit. They are now making the lamps.

There is another thought which has come up very recently in regard to divisibility which may be mentioned here. In lighting large spaces, like factories, why try to divide the light at all? The voltaic arc produces the most copious illumination, and is the only mode of electric lighting yet employed in large spaces. Is anything gained by dividing it and substituting 10 or 20 diminished lights in place of two or three great ones? Some of the scientific newspapers have stated that there is great economy in lighting a shop with a large number of small jets, each of which is brought down close to work-bench and machinery, instead of employing a few great central lights in the shop. The principle is that light diminishes in power with the square of the distance. Consequently the total light given out by the few great central lamps must be very much greater than the total light of the myriad of small jets, in order to get the same effective illumination at the benches and machinery.

This will be more clearly apparent by a glance at the following illustration:



This represents a room with twelve gas lights in it. The space between the jets, from a to b, from b to c, and so on, is twice as far as from the rows of light to the adjacent walls. Now take a point x. It receives from the gas burner h, nearest to it, at the unit of distance, a light equal to 10 candles. From g it receives a light equal to $^{10}/_{9}$; from f, $^{10}/_{25}$ of one burner; and from e, $^{10}/_{49}$ of one burner. By going on, and estimating the light which falls on the point x from all the burners, it is found that the total illumination of x is equal to the light of 18.3 candles at the unit of distance. Now a central light, to illuminate x as 18.3 candles would do it at h-x distance, must have 25 times the power, which is the square of the distance from x. It must be of a power of 292.8 candles. The small lights have severally a power of 10 candles, and unitedly a power of only 120. Thus the one central light would have to be 2½ times as powerful.

We have now in mind a large New-England cotton mill, wherein there is a room 380 feet long by 220 wide, where it is proposed to introduce the electric light. It is lighted by 1,650 five-foot gas burners. If 20 large electric lights were to be employed in the room, they would each have to be of the power of 135 gas burners, giving a light equal to 2,700 in all, in order to light up the benches and machinery as much as they are now lighted up by the present gas lights at a distance of 3½ feet. Of course, if the building is lighted by gas, it would possibly be cheaper, all things considered, to have a large number of small lights, widely distributed, than to have 20 large central gas lights. The case of a factory is very different from that of a room in which sun reflectors in the ceiling are now employed. But if electricity is used, it would be better to use the great lights. It is cheaper to produce the great lights always (on account of the loss of light and steam power by subdivision); and by using 20 lights each of 135-burner power, a great advantage would be gained in the factory above referred to. Every part of the room, 3½ feet distant from the present gas burners, would get as much light as it does now, and all the rest of the room, especially the parts nearest to the big lights, would get very much more. This would seem to indicate that there is no need of minutely subdividing the electric light for use in factories. It is cheaper not to subdivide.

FACTS ABOUT THE COST.

EXTRACTS FROM A LETTER BY PRESIDENT STEBBINS, OF BROOKLYN—THE LIGHTS USED IN PARIS MORE EXPENSIVE THAN GAS.

Among the visitors at Paris this last Summer was Mr. James H. Stebbins, of Brooklyn, the President of the Citizens' Gas Light Company, who paid much attention to the subject of the electric lights, by which certain places and avennes in Paris have been brilliantly illuminated for the edification of strangers. Mr. Stebbins has written a long letter, giving the result of his observations, which was recently read before the Board of Directors of his company in Brooklyn. Mr. Stebbins investigated particularly the cost of the electric light. It is on this point that his letter especially dwells.

The principal place where the electric light was seen in Paris was the Avenue de l'Opera, a street 3,250 feet long, in which were placed 32 of the celebrated Jablochkoff candles, replacing 63 gas lamps, each with 3 burners; that is to say, replacing 189 gaslights. Mr. Stebbins asked the chief-engineer of the Paris Gas Company about the cost of the light in the Avenue de l'Opera. This was the result of the interview:

In response to my pressing inquiry, and after much deliberation, he informed me as to the relations existing between the city and the Jablochkoff Company. He stated that the city gave the company the privilege of using the Avenue de l' Opera, and sundry public places during the whole period of the Exposition, from May 1 to November 1, for the purpose of testing the new light. The cost of machinery, lamps, posts, underground conductors, etc., to be defrayed by the company. The company contracting to supply the electric light at 125 centimes (25 cents) per hour per lamp, from 8 o'clock till 12 every evening during the period above named. Before and after three hours gas was to be used as usual.

The cost of gas to the city for the street lamps is 2½ centimes per hour per burner, or in our money half a cent.

Mr. Stebbins says that M. Alphand, the head of the Bureau of Public Works and Public Streets, confirmed the above statement, of the chief engineer, and added that for electric lamps of a certain intensity 165 centimes (33 cents), was paid per hour.

Mr. Stebbins then went to the Hotel and Magazin du Louvre. He says of the hotel:

In the court-yard of the hotel eight electric lamps are used in place of fifty-six gas burners, or one electric to seven gas lights. * * * Addressing myself to my old friend, the manager of the hotel, I asked him how he liked the electric light? He replied: "We like it very well, we are satisfied."

"As a question of economy, how does it compare with gas?"

"Economy is not our object, and in introducing the light that question was not considered."

"What amount of steam power are you employing for producing the light?"

"We commenced with a three-horse, added a four-horse, then a forty-horse, and now we propose to add a fifty-horse power engine, and then light up the whole store."

Mr. Stebbins then visited the store with this result:

To my question, "Do you find the electric light more economical than gas?" he replied "*C'est une question de decor, ce n'est pas une question d'économie*" ("With us it is all for show, as an advertisement simply, it is not a matter of economy.")

"But is it your opinion that it is as cheap as gas?"

"As to that, and as a financial and economical question, the electric light is not practical."

"Do you think it is likely to interfere with the use of gas?"

"No, I don't think it will hurt gas; electricity will have its sphere, and gas will hold its own place."

These lights were all the Jablochkoff candles. The same candle was used in seven other places. In two places, the Orangerie at the Tuileries and the Arc de Triomphe, sixteen candles were kept burning with one machine. The electric lights displaced only from five to nine gas lights each. Mr. Stebbins sums up thus:

One electric lamp costs per hour (25 cents) 125 centimes.

Six gas lamps cost 2½ centimes (½ cent) each, say 15 centimes.

The electric light thus costing eight and one-third times more than the gas displaced.

If at the higher price, 165 centimes (33 cents) it is eleven times dearer than gas.

If at the medium price, say 145 centimes (29 cents) it is nine and two-thirds times more costly than the gas displaced.

To the private consumer, who pays about 5 centimes (1 cent) per hour for his gas, his electric light would cost him at the above prices 4⅙, 5½ and 4⅚ times as much as gas.

Is there anything in the above figures to encourage any one economically disposed to use electricity?

Mr. Stebbins does not believe in the superior economy of electricity.

HEALTH OF SHOPKEEPERS.—Recent inquiries show that the rate of mortality among London grocers is as 76 to 100 among the general population at equal ages, while the death rate among drapers is as 103 to 100 by the same standard. On analyzing the cause of this difference between the drapers and grocers, it is found that it lies in the mode of living. The principal disease which destroys the draper is pulmonary consumption, and the explanation is simple: The grocer lives in a shop, the door of which is open all day, and he is very active himself in business; the draper, on the other hand, lives in a close place, with the doors of his shop closed, and in a dusty and close atmosphere. In regard to the great majority of the large drapery establishments of a city like London, the heat and closeness which are their almost invariable characteristics sufficiently account, it is believed, for the general pallor and unhealthy appearance of the male and female attendants in them.

A pair of scissors was lost, and the little one suggested that a prayer be said, asking that they might be found. There was, however, a lurking consciousness that there ought to be a combination of prayer and work, so the youthful philosopher said: "Now, mother, I'm tired; so I'll pray while you hunt."

To do an increased business with decreased accommodations is the study of a live horse-car company.

BANKS AND DIVIDENDS.

A STRIKING CONTRAST.

THE RELATION BETWEEN THE DIVIDENDS OF A BANK AND THE AMOUNT OF STOCK HELD BY ITS PRESIDENT AND DIRECTORS.

To the Editor of The Tribune.

SIR: Nearly two thousand years ago the words were pronounced: "Where your treasure is, there will your heart be also." What was true then is equally true now. If banks are managed by men who have a large interest in salary and a small interest in the dividends earned for stockholders, is it not fair to assume that they will verify the axiom quoted above, and that their first thoughts will gather around their largest interests? What mercantile establishment in this city or elsewhere could be expected to thrive under the sole management of salaried men? "The true value of an observation is in the application of it," as Jack Bunsby would say—the force of these considerations will be seen and easily illustrated from the accompanying table showing the distribution of the ownership of shares in our banks in New-York and how many shares in those institutions are owned by the men who manage them. Observe for example:

Why some banks do not make money:—There is a bank having $5,000,000 capital, its president owning fifty shares of stock, and its president and directors altogether less than 1,000 shares, or $100,000 at par value. The dividends of this bank to its stockholders for the last eighteen months have been in all only 8½ per cent; the last dividend paid, in May, 1878, was 3 per cent, and for the previous half year the dividend was only 2 per cent. Again, in another important bank having $2,000,000 capital, the president owns only ten shares, worth at their market value $900, and at their par value $1,000. This sum is the whole interest in common with the other stockholders, which the superior officer has in the institution he controls. Its president and its directors own altogether only 1,125 shares of its capital stock. The dividends declared by this bank for the last eighteen months have amounted to only 9 per cent, or 3 per cent semi-annually. These are not entirely exceptional cases—the reader, from the table published herewith, can multiply the number considerably if he is interested in the investigation. Surely the shareholders of banks paying such dividends are not in danger of becoming "bloated bondholders." Now, by the way of illustrating the other side, let us turn to a second class of banks presented in the table and see

Why some banks do make money: Here we find, for example, a bank having $1,000,000 capital, whose president owns more than 5,000 shares of the par value of $25 each, and whose directors own nearly 8,000 more. This bank has paid during the last eighteen months 24 per cent, or semi-annual dividends of 8 per cent to its stockholders. Another bank having $1,000,000 capital, considerably more than one-fourth of which is owned by its president, has been equally successful in its business. Its dividends during the last eighteen months have amounted to 15 per cent, and during the last two years and a half the dividends have amounted to 35 per cent. Another instance is that of a bank with a capital of $1,500,000, its president owning more than 800 shares and its directors owning three times as much more. This bank has paid dividends of 21 per cent during the last eighteen months. Near the foot of the table are two other banks having each a capital of about $1,000,000. The president of one of these institutions owns 1,000 shares, and its dividends for the last eighteen months amount to 15 per cent. In the other institution the president owns 450 shares and the other directors own 2,834 shares, and its dividends for the last eighteen months have amounted to 13 per cent. I might specify some of the smaller banks and apply my axiom to their dividends. One example must suffice—a bank whose president owns 300 shares out of 4,125, while the other directors own 2,481. In this bank the president and directors own considerably more than one-half of the shares of the bank, and its dividends for the last two years and a half amount to 24 per cent.

Need I go further in the analysis? How long would a mercantile business flourish or even exist whose operations were conducted by hirelings only? By those whose interests were in salary rather than in the profits and net results of the business? I believe that a bank managed without fear, and without favor to anyone, but for the best interests of the bank, as a mercantile concern is managed, will be well managed for the public. X.

New-York, Oct. 23, 1878.

COMPANIES. Marked thus (*) are not National.	CAPITAL. Par.	Amount.	Surplus at latest dates.†	DIVIDENDS. Period.	1876.	1877.	Last paid.	PRICE. Bid.	Ask.	No. of Shares held by— Presidents.	Other D'r'trs
America*	100	$3,000,000	1,525,700	J. & J.	9	8	July 1878..4			70	844
American Exchange	100	5,000,000	1,285,600	M. & N.	7	5½	May 1878..3	103½	103¼	50	815
Bowery	100	250,000	184,400	J. & J.	12	12	July 1878..5			274	1,119
Broadway	25	1,000,000	1,100,700	J. & J.	68	16	July 1878..8			5,373	7,607
Butchers' and Drovers'	25	500,000	38,600	J. & J.	10	8	July 1877..4		55	1,184	1,576
Central	100	2,00 ,000	305,800	J. & J.	8	8	July 1878..3½			84	3,255
Chase	100	300,000	17,000							2,200	235
Chatham	25	450,000	156,000	J. & J.	10	9	July 1878..3			100	2,424
Chemical	100	300,000	3,100,500	Bi-m'ly	100	100	Sept. 1878..15			4	128
Citizens'	25	600,000	150,800	J. & J.	8	6½	July 1878..3			400	1,600
City	100	1,000,000	1,564,300	M. & N.	20	10	May 1878..5			2,744	892
Commerce	100	5,0 0,000	2,723,300	J. & J.	7	6	July 1878..4	118		241	2,602
Continental	100	1,250,000	297,100	J. & J.	3		Jan. 1876..3	76		10	1,234
Corn Exchange*	100	1,000,000	769,200	F. & A.	10	10	Aug. 1878..5			359	636
East River	25	250,000	52,600	J. & J.	7½	6½	July 1878..3½	90		1,106	1,273
Eleventh Ward*	25	100,000	13,000	J. & J.	6		July 1876..3			285	1,620
Fifth	100	150,000	49,000	Q—J.	10	10	Oct. 1877..2½			230	174
Fifth Avenue*	100	100,000	145,000							50	329
First	100	500,000	1,244,000	Q—J.	12	12	July 1878..3		98	2,538	770
Fourth	100	3,500,000	985,000	J. & J.	7½	6½	July 1878..3			199	680
Fulton	30	600,000	444,800	M. & N.	10	10	May 1878..5			550	1,024
Gallatin	50	1,50 ,000	672,100	A. & O.	7½	7	Apr. 1878..3½	114½		426	661
German-American*	100	750,000	40,700	F. & A.			Feb. 1874..3		83	72	2,142
German Exchange*	100	200,000	43,800	May	6	6	May 1878..5			245	641
Germania*	100	200,000	39,800	May	7	6	May 1877..6			70	650
Greenwich*	25	200,000	15,600	M. & N.	8	7	May 1878..3			200	1,400
Grand Central*	25	97,600	nil.							40	2,044
Grocers'*	40	300,000	25,000	J. & J.	8	3	Jan. 1877..3		65	150	975
Hanover	100	1,000,000	145,800	J. & J.	3	7	July 1878..3½	101		500	696
Importers' and Traders'	100	1,500,000	1,685,300	J. & J.	14	14	July 1878..7		200	825	2,467
Irving	50	500,000	108,300	J. & J.	10	8	July 1878..4			100	1,537
Island City*	50	100,000	8,500	J. & J.		6½	Jan. 1878..3				
Leather Manufacturers'	100	600,000	415,700	J. & J.	12	12	July 1878..5	125	150	65	993
Manhattan*	50	2,050,000	1,103,000	F. & A.	9	8	Aug. 1878..4			148	207
Manuf. and Merchants'*	20	100,000	10,100	J. & J.			July 1875..3½			405	1,191
Marine	100	400,000	77,200	J. & J.	5		Jan. 1876..5		85	255	416
Market	100	1,000,000	267,100	J. & J.	8	7½	July 1878..3½	100½		20	638
Mechanics'	25	2,000,000	865,700	J. & J.	10	9	July 1878..4	126	129	138	5,679
Mechanics' Association	50	500,000	81,200	M. & N.	3	2½	May 1877..2½	50		63	1,146
Mechanics' and Traders'	25	600,000	89,200	M. & N.	9	7½	Nov. 1877..3½			113	3,543
Mercantile	100	1,000,000	172,600	M. & N.	8	6	May 1878..3			10	1,003
Merchants'	50	2,000,000	684,300	J. & J.	8	7½	July 1878..3		125	100	694
Merchants' Exchange	50	1,000,000	217,600	J. & J.	8	6½	July 1877..3			408	1,298
Metropolis*	100	500,000	45,900	J. & J.	3½		Jan. 1876..3½			178	700
Metropolitan	100	3,000,000	871,500	J. & J.	10	10	July 1878..5			69	970
Murray Hill*	100	100,000	90,900				July 1878..3			150	725
Nassau*	100	1,000,000	55,200	M. & N.	6½	6	May 1878..2½	80	85	118	1,455
New-York	100	3,000,000	747,000	J. & J.	10	7½	July 1878..3½		112	40	1,244
New-York County	100	200,000	80,400	J. & J.	4	8	July 1878..4			1,082	143
New-York N. Exchange	100	300,000	79,200	F. & A.	3½	8	Aug. 1878..4			200	459
Ninth	100	750,000	24,100	J. & J.	6	3	Jan. 1877..3	75	75¼	1,460	1,997
North America*	70	700,000	29,500	J. & J.	7	6	July 1877..3		74	182	656
North River*	50	240,000	86,000	J. & J.			July 1874..3½		100	617	1,516
Oriental*	25	300,000	165,800	J. & J.	12	11	July 1878..5			730	2,750
Pacific*	50	422,700	219,500	Q—F.	12	12	Aug. 1878..2½	125		102	1,040
Park	100	2,000,000	243,200	J. & J.	10	6	July 1878..3	91		10	1,115
Peoples'*	25	412,500	155,000	J. & J.	10	10	July 1878..4			300	2,481
Phenix	20	1,000,000	141,700	J. & J.	7	6	July 1878..3			200	798
Produce*	100	200,000	1,600				July 1874..3½			10	525
Republic	100	1,500,000	316,100	F. & A.		6½	Aug. 1878..3		83	38	947
St. Nicholas	100	1,000,000	162,000	F. & A.	8	6½	Aug. 1877..2½			15	364
Seventh Ward	100	300,000	49,100	J. & J.	6	3	July 1878..3			33	662
Second	100	300,000	66,100	J. & J.	12	10	July 1878..4			210	1,810
Shoe and Leather	100	1,000,000	209,500	J. & J.	11	10	July 1878..5	107	112	1,019	474
Sixth	100	200,000	46,800	J. & J.	8	7	July 1878..3			867	95
State of New-York	100	800,000	195,900	M. & N.		7	May 1878..3½		100	128	1,328
Third	100	1,000,000	nil.	J. & J.	8	3	Jan. 1878..3			5,955	1,597
Tradesmen's	40	1,000,000	309,400	J. & J.	10	9	Jan. 1878..4			481	1,374
Union	50	1,200,000	694,200	M. & N.	9	8	May 1878..5	140		415	2,834
West Side*	100	200,000	87,000	J. & J.	8	8	July 1878..4			135	725

† The figures in this column are of date June 29 for the National Banks, and of date June 22 for the State Banks.

THE ARTIST WHO SUED RUSKIN.

SKETCH OF JAMES A. WHISTLER—A CADET WHO TOOK CARE NOT TO BECOME A SOLDIER—THE ARTIST'S BIRTH AND PARENTAGE—LETTER FROM AN OLD COMRADE.

To the Editor of The Tribune:

SIR: Mr. James A. Whistler, the distinguished artist, though for many years he has resided in England, is an American by parentage. He is the son of George W. Whistler, United States Army, who was graduated at West Point, and resigned December 31, 1833, while a first lieutenant of the 2d Regiment, United States Artillery. After resigning, Major Whistler, as he was usually called, practised the profession of a civil engineer. He was successively associate engineer of the Baltimore and Ohio Railroad; Baltimore and Susquehanna Railroad; of the Paterson and Hudson River Railroad; also of the Stonington and Providence Railroad; superintending engineer of Locks and Canals Company, Lowell, Mass.; consulting engineer of the Western Railroad, from Worcester, Mass., to Albany, N. Y., and its chief engineer in 1840-'42. In 1842 he went to Russia and entered the service of the Emperor, who made him, the same year, superintending engineer of the St. Petersburg and Moscow Railroad, which position he held till he died, April 7, 1849, in St. Petersburg, at the age of forty-eight.

Young Whistler, James A., was born in St. Petersburg. He came to this country and was appointed a cadet "at large" by the President. He entered the West Point Military Academy July 1, 1851. Generals Comstock and Weitzel and Professor Wheeler were in the same class, as were also Generals Breck, David M. Gregg, A. S. Webb, J. W. Turner, Torbert, Averell, Hazen and Vinton. Whistler was between sixteen and seventeen years of age when he entered the Academy. He was small of stature, but lithe, active and very prepossessing in appearance and manners; withal a good linguist, remarkably intelligent and witty, and soon became a general favorite. In drawing and painting he stood at the head of his class, and was the best artist the Academy has ever had, before or since his time. Highly imaginative, and endowed with a keen sense of the ridiculous, and with extraordinary descriptive powers, he was a most entertaining companion. There was, however, little of the steady, plodding student about him, and his love of adventure sometimes led him to risk the displeasure of the authorities.

Whistler was essentially a genius of the first water, and recognized as such from the start. For nearly three years, without much effort on his part, he made more than a fair progress in his studies. Then he became reckless and dissatisfied, and, as his friends claim, failed on purpose to pass the annual examination at the close of his third year. Certainly there seemed no good reason why a young man so gifted should not in one year more have graduated with honor. He failed in chemistry, and his examination before the Board, while it was a performance characteristic of the man, did indeed seem designed by him to be a failure. The subject given him to discuss was silica, which, as every schoolboy knows, is so excessively common that it constitutes a sixth part of the mineral crust of the globe. But what does Whistler do but describe it as a "gas and colorless." This startling statement, taken in connection with his previous bad marks on the same subject, ended his career as a cadet.

Mr. Whistler's grandfather on his father's side was Colonel William Whistler, of the 4th United States Infantry, in 1845; his mother, who is still living, was the daughter of General McNeill, from North Carolina, who was quite a prominent man in 1820-'30, and occupied a high position in Brooklyn previous to his death. James A. Whistler hailed from Pomfret, Conn.—at least, he recorded his residence as such at the time he entered the Academy. At the same time he gave as the name of his guardian George W. Whistler, probably his older brother, who married a daughter of Mr. Ross Winans, and who, in 1851, was superintendent of the New-Haven Railroad.

Mr. Whistler resides—at least did reside very recently—in Linsley-row, Chelsea, W. London, and is now about forty-four years of age. X.

New-London, Dec. 9, 1878.

The following is the greater part of the cross-examination of Mr. Whistler at the recent trial of his libel suit against Mr. Ruskin:

Cross-examined by the Attorney-General—I have sent pictures to the Academy which have not been received. I believe that is the experience of all artists. I did not send any of those which were exhibited in the Grosvenor Gallery. The nocturne in black and gold is a night piece, and represents the fireworks at Cremorne.

Not a view of Cremorne?—If it were called a view of Cremorne, it would certainly bring about nothing but disappointment on the part of the beholders. [Laughter.] It is an artistic arrangement. It was marked 200 guineas.

Is not that what we who are not artists would call a stiffish price? I think very likely that that may be so.

Artists do not get as much as they can for their pictures, but are supposed to give the full value for their money? I am glad to hear that is so well established. [Laughter.] The nocturne in black and gold is a finished picture, and I did not intend to do anything more with it. The nocturne in blue and gold, Mr. Percy Wyndham's, was exhibited at the Dudley Gallery, and bought on the walls; it is a scene on the river. The "Nocturne in Blue and Silver" is a scene on the Thames. That is not here. I have not been able to procure it, Mr. Graham, the owner, being in Italy. Another Nocturne in blue and silver is also a river scene. The "Arrangement in Black and Gold" (Mr. Irving as Philip the Second) I have not attempted to sell.

Why do you call Mr. Irving an arrangement in black? [Laughter.]

Mr. Baron Huddleston—It is the picture and not Mr. Irving that is the arrangement. [Laughter.]

I suppose you are willing to admit that your pictures exhibit some eccentricities; you have been told that over and over again?—Yes; very often. [Laughter.]

You send them to the Gallery to invite the admiration of the public?—That would be such vast absurdity on my part that I don't think I could. [Laughter.]

Did it take you much time to paint the "Nocturne in Black and Gold;" how soon did you knock it off? [Laughter.]—I knocked it off possibly in a couple of days—one day to do the work, and another to finish it.

And that was the labor for which you asked 200 guineas?—No; it was for the knowledge gained through a lifetime. [Applause.]

Mr. Baron Huddleston said that if this manifestation of feeling were repeated he would have to clear the court.

Cross-examination resumed—You don't approve of criticism?—I should not disapprove in any way of technical criticism by a man whose life is passed in the practice of the science which he criticises; but for the opinion of a man whose life is not so passed I would have as little opinion as you would have if he expressed an opinion on law.

You expect to be criticised?—Yes, certainly; and I do not expect to be affected by it until it comes to be a case of this kind.

Cross-examination continued—What was the subject of the "Nocturne in Blue and Silver" given to Mr. Graham?—A moonlight effect near Old Battersea Bridge.

What has become of the "Nocturne in Black and Gold?"—I believe it is before you.

You have not sold it?—No; but I have deposited it.

You can get it?—It would be very difficult. I believe you have it. [Laughter.]

The picture called the "Nocturne in Blue and Silver" was then produced in court.

That is Mr. Graham's picture, and is the "Nocturne in Blue and Silver." It represents Battersea Bridge by moonlight.

Baron Huddleston—Is this part of the picture at the top old Battersea Bridge? [Laughter].

Witness—Your lordship is too close at present to the picture to perceive the effect which I intended to produce at a distance. The spectator is supposed to be looking down the river toward London.

The prevailing color is blue?—Yes.

Are those figures on the top of the bridge intended for people?—They are just what you like.

That is a barge beneath?—Yes. I am very much flattered at your seeing that. The thing is intended simply as a representation of moonlight. My whole scheme was only to bring about a certain harmony of color.

How long did it take you to paint that picture?—I completed the work of that in one day after having arranged the idea in my mind.

Another picture was then produced, and Mr. Whistler said it was the "Nocturne in Blue and Silver" that was presented to Mrs. Leyland, a river scene. That picture he began and completed in a day, after having arranged the thing in his mind.

By the Attorney-General—This is Cremorne? [Laughter.] It is a "Nocturne in Black and Gold."

How long did it take you to paint that? One whole day and part of another. That is a finished picture. The black monogram in the frame was placed in its position so as not to put the balance of color out.

You have made the study of art your study of a lifetime. What is the peculiar beauty of that picture? It would be impossible for me to explain to you, I am afraid, although I dare say I could to a sympathetic ear.

Do you not think that anybody looking at that picture might fairly come to the conclusion that it had no peculiar beauty? I have strong evidence that Mr. Ruskin did come to that conclusion.

Do you think it fair that Mr. Ruskin should come to that conclusion? What might be fair to Mr. Ruskin I can't answer. No artist of culture would come to that conclusion.

You offer that picture to the public as one of particular beauty as a work of art, and which is fairly worth 200 guineas? I offer it as a work which I have conscientiously executed, and which I think worth the money. I would hold my reputation upon this, as I would upon any of my other works.

HEREDITARY HEART DISEASE.—It is not often that a hereditary influence in the occurrence of heart disease can be distinctly traced to any wide extent, though it is often suspected. A remarkable example of such a transmission is recorded by Dr. Rezek, of Teplitz, in the *Wiener Med. Zeitung*. Of the pair from whom the family in question descended, there is reason to believe that the mother suffered from heart disease. They left two sons and five daughters. Of the sons, one is still alive, and suffers from heart disease; the other is dead, and suffered before death from dropsy—his son, moreover, suffers from some cardiac affection. The other son, still alive, has suffered for some years, from heart disease, but his children are healthy. Of the three daughters, one died from heart disease, and of her five children all are healthy, but one has married and has had three children, two of whom have the "blue disease" connected with heart troubles. The second daughter of the original pair is still alive, and has suffered for many years from cardiac disturbances similar to those of her brother; of her children, one daughter has died of heart disease, and another has married and has borne a child with well-marked congenital heart disease. The third daughter of the original pair has not suffered from heart disease.

A newly wedded couple from the country went to smoky Pittsburg—of all places in the world!—and for the first time in their lives saw and bought some peanuts. "There, Nanny!" exclaimed the bridegroom, after a few moments of vehement suction, "I know'd we'd be sold. Iv'e been suckin' that darned thing for five minutes, and there ain't a bit of juice in it! Come on, let's go."